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Is Public Taste Improving?—*A Symposium*

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JOURNAL *of* EDUCATION

A. E. WINSHIP and A. W. BELDING, EDITORS
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Editorial

The Spirit of Louisiana

AMERICA has had nothing comparable to the Spirit of Louisiana as it has revealed itself in the last two years.

The marvelous, almost miraculous, achievement in creating a way by which almost a hundred thousand illiterates of various races, creeds, and nationalities learned to read and write in response to Mrs. Cora Wilson Stewart's slogan "Read to learn and earn" has been widely broadcasted, but another equally wonderful demonstration of "The Spirit of Louisiana" has not received adequate national attention.

"Southwestern Louisiana Institute," Lafayette, Dr. Edwin L. Stephens, the only president the institution has had in its twenty-five years of notable achievement, has been heralded far and wide as a State Teachers College, has demonstrated its superiority as an agricultural college.

At the Southwestern Exposition at Fort Worth, Texas, recently the leading feature was judging dairy cattle by groups of students from the Agricultural Colleges of Texas and Oklahoma, which specialize on stock raising and stock judging, and the Louisiana Institute.

The winning team for judging all breeds was the Louisiana Institute team. The winning team for the judging of Jerseys was the Louisiana Institute team. The winning team for judging Holsteins was the Louisiana Institute team.

The individual winners of first, second, and third place in judging all breeds were three Louisiana Institute men. The individual winners of first, second and third place in judging Jerseys were Louisiana Institute men. The individual winners of first, second and third place in judging Holsteins were Louisiana Institute men.

Of the $250 in cash awarded the teams of Texas, Oklahoma, and Louisiana, Oklahoma won $10, Texas $25, Louisiana $215.

The significance of all this is that it represents "The Spirit of Louisiana" of today.

Mabelle Glenn

THE Music Supervisor of the public schools of Kansas City, Missouri, has magnified her fame in music education by creating and presiding over the largest and most brilliant Public School Music Supervisors' Conference in American experience.

This organization became so unwieldy a few years ago that it met in sections for two years, and then as a national body the third year. The expectation was that most of the supervisors would be content with the sectional meetings, and only the nationally-minded leaders would attend the national session.

But Chicago, Stevens Hotel, Walter Damrosch, Hollis Dann, Percy Scholes of London, Henry Hadley, Howard Hanson, Mrs. Frances E. Clark, J. E. Maddy, and, above all, Mabelle Glenn, brought everybody from everywhere to the National Conference, 1930.

It was really wonderful. They brought to Chicago a blizzard with 25 per cent. more snow than any other blizzard ever had with it, but the Stevens Hotel, its auditorium, exhibit hall, and everything else is adequate without any occasion of any of the thousand musicians desiring to go out into the blizzard for anything.

"Music is play," says Harry Emerson Fosdick in his American Magazine article for April in recognition of this music supervisors' conference, and Mabelle Glenn certainly had the spirit of play with everybody all the time in her conference of 1930.

President Hunter

DR. FRED M. HUNTER is demonstrating the same heroic personality as university president that he has always had. He has mastered his job at Denver University as though he had never had any other interest.

The selection of John D. Clark for the department of economics is as distinct a university creation as anything we have ever known. Here is a man in the prime of life who has been vice-president of the Standard Oil Company of Indiana, and president of the Mid-West Refinery Company, a man who knows big business, whose aspiration was for education, and he is at Johns Hopkins University preparing himself for his new career at University of Denver in September.

There are several wholly new adventures in education; one a special study of Indian life in New Mexico, Oklahoma, and South Dakota.

Best of all, Denver University will serve several special needs of Denver and Colorado, for which adequate funds have been provided.

Mrs. Dorsey's Opportunity

DR. SUSAN M. DORSEY, chairman of the California State Education Commission, is getting as much satisfaction out of life as any one whom we know.

In the best of health, with no burden of official responsibility, with the esteem of Los Angeles, California and the school people of all states and territories she is enjoying the freedom to say what she thinks most needs to be said.

She presides gracefully and presents issues artistically whenever the State Education Commission has a public meeting.

Passing of Howard Edwards

PRESIDENT HOWARD EDWARDS of Rhode Island State College died on April 9 after a prolonged illness. He was seventy-eight years old. He had been president at Kingston for twenty-four years. When he assumed the presidency there were but forty-nine students. Today there is a student body of 610, and a faculty of fifty-one. He was a native of Virginia. His teaching had been in the South until he came to Rhode Island State College.

Of 434 prisoners in Sing Sing only 46, about one-tenth, had more than a sixth-grade education, and 35 had never attended any school.

Charles E. Chadsey

DR. CHARLES E. CHADSEY, who had been Dean of the College of Education of the University of Illinois for ten years, died on April 9, after an illness of two days. Dr. Chadsey was eminently scholarly and had an unusual professional career. He was superintendent of Detroit for several years, salary $12,000, and was superintendent of Chicago for a time at $18,000. Since going to the University of Illinois in 1919 he has been the editor of an important series of school books for the Century Company.

He was president of the Department of Superintendence, St. Louis, 1912. This was one of the famous meetings in the sixty-one years of its activity.

College Salaries

THE professors of Northwestern University, Evanston and Chicago, have all salaries raised one-third. This has been made possible by the $8,500,000 received by will from the late Milton H. Wilson. The new salaries will be $10,000 for all professors; $7,500 for associate professors; $5,000 for assistant professors; and $3,500 for instructors.

It is refreshing to find an institution that can promote faculty efficiency instead of glorifying buildings.

Belding's Page

PURITAN DAYS RECALLED

OF WHAT use are centenaries and the like, unless there be something in the original event which brings enlightenment or inspiration to the present?

The tercentenary of the Massachusetts Bay Colony surely contains material of educational value. The Department of Education of the Bay State seems to have recognized this fact fully, and to have rendered a very real service to the children of the state by issuing a tercentenary manual for distribution to every teacher in the commonwealth.

The committee headed by Frank P. Morse, supervisor of secondary education, which prepared the volume of over two hundred pages, has performed the task creditably. A great amount of historic material has been incorporated in the book, and not simply incorporated but so arranged as to be useful.

There are selections for assembly programs; bits of old music; historic material for several age groups; biographic sketches of outstanding figures —Winthrop, Anne Hutchinson, John Eliot, John Endicott, Roger Williams, John Cotton, and the rest; a pageant with hints on how to give it—in fact, a wealth of interesting fact and human drama, which should make the past live again in many a neighborhood.

Massachusetts folks are not proud of everything in their heritage. Puritans and Pilgrims were not always agreeable to live with. They were terribly set in their ideas. But they were animated by lofty purposes. They had the needful stamina to establish homes and a stable government in a wilderness. Their regard for education led them to set up schools and colleges. Moral and intellectual forces released by these Massachusetts pioneers have never ceased to influence the nation and the world.

It would have been a great pity had the opportunity of this tercentenary year been neglected by the educational authorities of the Bay State. And it will be unfortunate, too, if other states neglect the lessons of this Massachusetts year.

TASKS DEFERRED

ONE reason home lessons pile up over the week ends and at the end of a term is because pupils procrastinate. But what wise teacher expects them to do anything else than put off work until the very last day when it can be done? Adults postpone many tasks. Children just as naturally do the same.

"The trouble with Miss Brown," according to one of her pupils, "is that she doesn't give definite enough assignments." The last word was almost as large as the girl who spoke it, but was uttered with easy familiarity.

"You see, Miss Brown tells us to read so many pages of history in a week. Or she asks us to have our notebooks ready to hand in at some far-off date. Then we forget to do these things until she suddenly reminds us that we must get it done by tomorrow or next Monday. I should think she would know better."

Well, she ought to. She should remember her own experience and habits in normal school or college. Indefinite assignments are not a success anywhere in the course of education.

A definite time to do a definite task; a day-to-day checkup of what is being done—these help boys and girls to avoid last-minute jams and crams.

CAMPING TIME

SUMMER camps have been grossly neglected by the exponents of progressive education, according to Ralph Hill, a camp director, who addressed the Progressive Education Conference in Washington recently.

Mr. Hill declares that many of the camps are dominated by traditional methods of discipline and routine, and are failing to meet the needs of the boys and girls who attend them.

There must be much truth in Mr. Hill's criticism. He is right in pointing out that the camps, in two months of the year, have charge of the children for a greater number of hours than the day schools in eight months.

Camps are apt to be more of a commercial proposition than an educational venture anyway. There are some very fine, wholesome, helpful camps, and some poor, demoralizing camps, where children are improperly fed, both mentally and physically.

Education will always be kept much behind the scenes in a good camp, except where tutoring is an essential part of the program, with the coming examinations casting their shadows before them.

It is well for those who send their children to camps to know more than they usually do about the people conducting the camps and the conditions which prevail.

Anson W. Belding

Associate Editor.

Art in Industry

By HENRY A. NIVEN

Attleboro, Massachusetts

THE statement that "Art" is capturing industry is commonly heard in art circles at the present time. It is not entirely true. On the contrary, industry is actually capturing art. However you choose to state it, it is perfectly obvious to any person who sees and reads, that art is being extensively used in industry, and those who see the trend of the times know that it will be used increasingly. All business men surely have not become converts to art for art's sake, but they realize the advantage of making their products artistic.

Why is art an advantage in industry? What are the reasons for the recent capture of art by industry? One answer is because of the over-production possibilities of machinery. Mechanical production is outstripping the demand, and retail competition is on much the same excessive and burdensome basis. There are only two alternative means of escaping from over-production and over-competition. The first is price cutting, which leads inevitably to poorer and cheaper products, because beyond a certain point the cut must be taken out of the articles produced. The other method is leadership, and when industry has gone as far as it can in quality and service, it must turn to some other source. At the present time it has found this in making products more artistic. The necessity for artistic leadership, therefore, must be accepted as a basic reason for industry's capture of art.

Another reason for the rise of industrial art is the fact that industry has recently learned a great deal about its mechanical and chemical opportunities. Modern knowledge of chemistry and modern knowledge of manufacturing possibilities have opened the door for a wider application of art in industry. For instance, chemistry and art together have broadened the color range in industrial products almost beyond belief. The older products, such as textiles, leather, and paper, can now be colored in practically any desired way. More than that, a group of chemically produced materials, known as plastics, have been developed, the best examples of which are rayon, celluloid, modern glass and concrete. These plastics, colored in every conceivable way, coupled with the new color range of the older materials, have opened up design possibilities which were not available before.

On the other hand, industry has also learned to take advantage of the limitations imposed upon it by machine methods of manufacture. One of the most obvious limitations is that of form. Industrial products must be clean cut and simple in order to make machine assembly inexpensive. Another of these limitations is that the design detail must be exceedingly simple in character. These two conditions were thought to limit the application of art, but on the contrary they are now considered an advantage as they have resulted in a new school of artistic design known as modern art, which is based on these limitations. Furthermore, industry has learned how to take advantage of the opportunity to ornament industrial products as a finishing touch, in this way adding an individuality from the artistic standpoint.

Any reference to the introduction of art into industry would be incomplete without a word about art education. Scarcely a child grows up in America today without having been exposed to one or more school courses in the fine arts. In the past these courses may have started a student on an art career and developed an appreciation for art. Today they may discover a latent ability so that American designers and stylists can be developed and used in industry. Thus the importance of art education is increased from the vocational standpoint, and that phase is an important task of the art teacher. But the real job is in developing good taste in the individual students. The teaching of art in the schools can be credited with the fact that department store buyers and stylists agree that the younger generation is far more critical of bad art.

The school teacher has unquestionably been destructively critical, perhaps even scornful, of the poor quality of industrial art. The better companies in industry have gone a long way in eliminating the source of this criticism by adding to their products the highest standards of good art. Another important influence has been constructive rather than destructive. The so-called schools or groups of modern artists have laid the way for industry by pointing out how industrial products could be made beautiful. For instance, in the International Exposition held in Paris in 1925 products of individual artists were shown whose artistic merit was unquestioned. The important result of this production of fine products in the modern manner by these artists lies in their proving in this way that industrial products turned out under ordinary factory conditions could be beautified without great additional cost. This constructive criticism has been a force that cannot be overlooked.

The future of art in industry clearly depends upon the continuance in public schools of the education of artists and designers on the one hand, and on the other, on the development of good taste on the part of the whole student body. From the practical standpoint it will be to everyone's advantage as a consumer to recognize the difference between good and bad art, and to be able to pick and choose products with that in consideration as well as quality, service and price, which have previously entered largely into every sale.

The future of art in industry also depends upon the continued increase in the standard of living of the people of the United States since higher standards of living bring higher standards of purchasing. The schools can contribute, and are contributing much by developing a more intelligent public, capable of living on a higher plane, and more critical of products purchased from the standpoint of the artistic and the beautiful.

Giving Music a Real Place

By FRANK D. BOYNTON

Supt., Ithaca, N. Y.

Ithaca Schools Put Music on Equal Terms With Academic Studies—Special Teachers Barred as "Interrupters of Good Work" — No Monotone Pupils.

MUSIC is the universal language of mankind through the ages. It is the common inheritance of all out of the past. It has power to express every human emotion—love, hate, nobility, degradation, aspiration, discouragement, achievement, defeat. No matter what the vernacular, these things are felt and understood when expressed in music. We are coming to recognize the fact that this basal study, this universal medium of expression of the ages, must have an increasingly larger consideration in our school programs —vocal and instrumental.

Progress is being made. Music has passed the stage of "fads." Our public schools and colleges are recognizing not only its aesthetic and entertaining value, but its value for training the intelligence, sharpening the hearing, improving the taste in other things through its power to carry over.

Of course, progress depends in large measure upon those in control of our schools. Music appreciation should be one of the qualifications for a superintendent of schools and for high school principals. They should believe in their heart of hearts that the girl who can translate Wagner or Chopin is equally valuable to society as the girl who can translate Cicero and Virgil; and if the Latin student is to be educated at public expense, then by the same tokens so should the music student be.

We are trying, in a measure, to carry out this theory in the Ithaca public schools. For example, we employ no teacher in kindergarten and the first six grades who is unable to teach music as well as reading or arithmetic. And why not? It is in the curriculum as are the other two.

Few superintendents would consent to employ a teacher who is unable to teach either of the other two. Special teachers, these interrupters of good work, these upsetters of the program, and these hindrances to progress, have been entirely eliminated from our elementary schools for all time. Under expert supervision the class teacher teaches her music as well as other things.

In the fall, classes are formed for novitiates. These novitiates are formed into classes and learn to do by doing under the close observation and instruction of the supervisor of music. "Monotones" have been eliminated by teaching all children to sing. Farther along, voices are carefully tested and pupils placed where they belong. Choral clubs, glee clubs, choruses are the objectives held up before pupils. Children learn to read music as they learn to read English. Attention is given to tone quality and pitch. Academic teachers are not permitted to hold out pupils from rehearsals or from music classes because they fail in academic work. To do so is as absurd as it would be for a history teacher to hold out a pupil from mathematics for failure in a history class.

Instrumental music under teachers employed by the board of education affords opportunity for those musically inclined and with instrumental ability. This work begins in the lower or primary grades, and is carried through the high school on equal terms with academic studies. A series of orchestras and bands make progress inviting. Bands are uniformed and, in bands and orchestras, major instruments furnished without expense to the pupil as are scores of violins, clarionets, horns, etc., where pupils are unable to purchase the instruments.

Nothing is left to chance or parental whim. Our teachers of music begin the instruction. Our bands, orchestras, choral clubs, glee clubs, and choruses have from the very beginning learned their music as a part of their school program. These are not made up of privately instructed pupils publicly rehearsed. We believe that music seriously taught gives courage, determination, and ability to do the next job ahead of the pupil.

So, through the years, over forty, Ithaca has been working upon the aesthetic as well as the intellectual child. Whether we have succeeded by this co-operative plan in raising the general level of taste in music, let the experts say. Come and see. What we think we have done in music we have begun to do with art and in this, also, have made a good start.

Is Public Taste Improving?

A Symposium

By **WALTER H. KLAR**
Supervisor of Art and Elementary Handwork, Springfield, Massachusetts

YES, we may say that public taste, as compared with the former periods, is improving. Changes for the better may be noted in the following fields of art expression.

City planning boards are leaving the imprint of high ideals of beauty of design in our larger cities and also in some of the smaller cities and towns.

In architecture, as compared with the earlier periods, the present trend toward simplification of surface treatment and the massing of effect among our larger buildings is quite marked. The best of this movement is probably seen in our larger churches, office and mercantile establishments, in our factories, schools and bridges. There is less evidence of this in the architecture for the small homes, and yet, if the pocketbook will permit, the builder of the modest home may secure the best of assistance from well-trained architects. The architecture from the interior of the home has improved in many ways. Here one may secure definite assistance from a profusion of advertising material and illustrated catalogs. Better homes exhibitions, special exhibitions in stores and demonstrations by experts are other sources of information and assistance in making the proper selections of materials. Such information may usually be had for the asking.

Even the kitchen is looking up these days, and it is surprising to notice the great advance made in the designing of such simple forms as flatirons, electric dishwaters, refrigerating devices, kitchen cabinets and lamp fixtures, and to reflect that these things are actually beautiful in form. One is reminded of Robert Henri's comment, "I love the tools made for mechanics. I stop at the windows of hardware stores. If I could only find an excuse to buy many more of them than I have already bought on the mere pretence that I might have use for them! They are so beautiful, so simple and plain and straight to their meaning. There is no 'Art' about them, they have not been *made* beautiful, they *are* beautiful."

In selecting pictures, purchasers show greater discrimination than formerly, but very few people have learned the proper decorative use of pictures.

Architecture, from the exterior of the home, the grounds and the surroundings, shows improvement in greater care and attention to grass plots and in the artistic placing of shrubbery, flower and vegetable gardens. The tired business man may invest in magazines entirely devoted to garden lore. He may also join a garden club which is more or less active during the four seasons.

Sculpture has risen from the weakness of the post Civil War period to a position of dignity of design and form. It is professionally rumored that the sculptors have "done well" from a business standpoint.

Costume, which is such an obvious place for judging of improvement of taste, is subject to so many fluctuations and changes that an estimate as to progress made today might be incorrect by the time this article would appear on the printed page. But it would seem that over a period of years taste has improved.

In the industrial arts field we have made distinguished progress. The automobile, which is usually mentioned first in this connection, is a superb example. One may also consider the aeroplane, which from now on will be so important a development. Due, possibly, to the fact that it must be flown, the flying machine is usually bird-like and a form of beauty. The interiors of our factories show a predominance of machinery, which although it is made from the utilitarian standpoint alone, possesses good proportions. Less can be said of the small pieces of minor industrial arts and crafts, because of the frequent introduction of sentimental ideas which tends towards improper decoration.

I extend my faith into the future.

By **C. M. TREMAINE**
Director, National Bureau for the Advancement of Music

SO WIDESPREAD and easily accessible in these days are opportunities to hear good music that the wonder would be if public taste were not improving, in spite of the prevalence in certain quarters of the poorer type of jazz.

Music appreciation is now taught in the schools of nearly all the larger and middle-sized cities, and in many of the smaller places. The efforts of the teachers are assisted by concerts and recitals by visiting artists, and now, most recently of all, the symphony orchestras heard over the radio, with explanations, pointers, and associative ideas by no less an authority than Walter Damrosch. Thousands of schools throughout the length and breadth of the land are tuning in on these.

Still more active listening is done in the music memory (or appreciation) contest, which not only familiarizes children with the treasures of musical literature but requires that they identify the numbers when heard, and recognize their characteristics of style and form. The National Bureau for the Advancement of Music has assisted in such contests held in more than 1,600 town, city and county school systems, held usually as an annual event, and there must be many, many more with which we are not in touch. This means that millions of children are becoming intimately acquainted with, and learning to love, anywhere from twenty-five or thirty to upwards of 200 masterpieces of the musical art before they reach the senior high school, and such a heritage cannot be lost. Unconsciously it will become more and more the criterion by which they will judge the music they hear later.

Again, there is the increasing tendency to stress participation in the *making of music* as well as listening. This is one of the most encouraging features of the situation. That one enriches and vitalizes the other is now well understood. So we have everywhere the supplementing of choral singing, long the only means of musical expression in the schools, with bands, orchestras, and classes in piano and other instruments. If the present rate of growth in this activity continues, it will be a backward system indeed which has not, say by 1935, organized at least one fairly complete and balanced orchestra or band, while the majority will have many. The stringed ensembles have always had a worthy repertoire, even where lack of skill precluded the more difficult music. Now the bands, too, are playing overtures, symphonies and suites, influenced largely by the test numbers of the state and national contests promoted by the Music Supervisors Conference.

The flowering of this school music into community use is an end still to be achieved. But much has already been done to pave the way, and considerable actual development is in evidence. Here I am thinking not only of the fine programs so often broadcast nowadays, and the concert series arranged in the larger cities by civic and educational groups. We must give credit for much of the preparatory work to the phonograph, the player-piano and the reproducing piano. Many who tune in regularly on the "high-brow" hours of operatic and symphonic music began their listening careers on vaudeville jazz and the sentimental ballad type of phonograph record.

The time will come when even they will find these not altogether satisfying and will look for something else. Each step of the process is legitimate. The new generation, however, with a better start, will cut its musical eye teeth earlier.

By LEON LOYAL WINSLOW

Director of Art Education, Baltimore, Maryland

DURING the comparatively brief period of my observation I have seen what I consider a marked improvement in public taste. I have seen building, which a few years ago scarcely deserved the name, architecture, rise out of its ugliness, throw off meaningless decoration and become what the best of it is today, a genuine expression of the spirit of modern times. This change has gradually come over the designing and constructing of all kinds of buildings, domestic, religious, educational and recreational as well as commercial, industrial and civil. Perhaps its most thorough embodiment is in the commercial field typified so appropriately by the American skyscraper. These evidences of improved taste are to be seen in the interiors and furnishings of homes, office buildings, banks, schools, and other public edifices no less than in their exteriors and surroundings. Indeed, neighborhoods and even whole communities have been harmoniously conceived and actually created.

During the same period there has been a corresponding improvement evinced in the general demand for manufactured articles of greater appropriateness and beauty, better printing and publishing products, better textiles, costumes, millinery; better jewelry, silverware; better lighting fixtures and hardware; better glass and pottery; and better furniture, wall paper and hangings. This improvement in taste is noticeable not only in the offerings of exclusive shops but also in those of department stores and even of the five and ten-cent stores.

Art quality in advertisements has improved greatly in recent years. Posters are seldom as offensive to persons of taste as they once were; some of them are actually works of art; newspaper and magazine advertising has likewise been affected as have also the commercial circulars, pamphlets and catalogues. There has been a change for the better in the appearance of most containers of industrial products, in their labels and even in cartons and their outer wrappings. Improvement in the arrangement of display windows, show cases, counters and shelves has kept pace with the aesthetic development of other forms of advertising, until today the windows of some of our great department stores have come to be regarded by some as veritable "art museums of the people."

Are people no longer interested in painting and sculpture, do you ask? Witness the number of art museums that are being erected throughout the country, and the constantly increasing attendance reported by the museums of longer standing. Witness also the ever mounting number of students attending art schools, or pursuing art courses in our colleges and universities, or traveling abroad for the purpose of studying art. Witness also the increasing availability of works of painting and to a lesser degree of sculpture, in the form of reproductions that satisfy, in some measure, the human craving for works of individual expression.

It has been said that art education is for the development of taste. That is an important objective. Already the influence of art training in our schools is noticeable in the improved taste that is in evidence all about us. The time has arrived when merchandise is accepted or rejected almost solely on aesthetic grounds, regardless of its intrinsic or other worth. People are expressing themselves creatively through the intelligent choices that they make in purchasing things. Further, they are getting more enjoyment than formerly from caring for the things, keeping them "good looking," which in itself is an indication of taste.

This condition has been brought about by a number of forces, including the school, the educational work that is being carried on in the art museum; by the stores; by advertisements and by periodicals, especially those devoted to home interests. But I think that perhaps the greatest influence has been that exerted by teachers in the public schools. They are demonstrating above all others that art education is largely for the development of taste. Is public taste improving? I think that it is. At any rate people are exercising critical aesthetic judgment and discrimination in the selection, arrangement, and care of things generally, even if they might resent being called "artistic" and would scarcely admit this statement to be true.

By HENRY C. LAHEE

Boston

IN VIEW of the fact that my lot has been cast with music and musicians I shall confine my remarks to music.

If one may judge by the superficial evidences of vulgarity which confront one in the streets and in public places the answer will be "No."

The blare and ballyhooing of radios in the streets and through open windows of apartment houses cause the listener to wonder when legislation will be enacted to cure such unnecessary noises.

The din of jazz in restaurants, mingled with the acrid smoke of the ubiquitous and noisome cigarette, makes us wonder how people can endure it. These are evidences of restless, nervous life, shown also in gum-chewing, rouge and powder in season and out of season.

These matters are superficial—the scum which comes to the surface of the melting pot—and to find evidences of good taste we must look deeper into the social life.

Having lived in Boston for many years, I base my observations on Boston. But I believe that the same influences have been at work in other cities.

Previous to the organization of the Boston Symphony Orchestra there were occasional orchestral concerts, not by any means up to the standard of the present day, but presenting good music. I remember noonday organ recitals at the old Music Hall. Today several churches have noonday organ recitals, and many have them in the evenings and on Sunday afternoons.

Fifty years ago we had an occasional virtuoso, and recitalists of lesser note. Today there are numerous recitals, some by great artists, and many by smaller ones. In most weeks of each season there are several. Some days there are three or four.

Chamber music concerts were few, though perhaps more numerous in proportion than now.

Sunday concerts were taboo. In these days Symphony Hall, as well as several other halls, are packed each Sunday, thus bringing good music to many thousands of people.

The innate desire to express one's musical heritage is manifest in many ways, and the amateur has ample opportunity to participate in the musical performances of clubs, choral societies, church choirs, and orchestras—all devoted to good music.

Probably the greatest influence for the development of good taste in music can be found in the opportunity, which is of comparatively recent origin, given to children in the schools, both private and public, to learn the fundamentals of good music.

The influence exerted in this way not only helps to provide singers and players for amateur organizations, but it also enables many to become good and intelligent listeners, and thus build up the audiences without which concerts of all kinds would be futile and unappreciated.

The radio has immense possibilities for the improvement of public taste, though but a very small percentage of its time is, as yet, used in that way.

To sum up then, while the evidences of vulgarity are superficially striking, there seems to be no doubt that the public taste in music is steadily improving. We must not judge it solely by annoying contacts, which certainly abound, but by the multiplication and appreciation of good concerts, large and small.

By EDWIN N. C. BARNES, Mus. Ed. D.

Washington, D. C.

ANY discussion of "public taste" must, of course, be from the standpoint of the masses. Incidentally, the discussion would take an entirely different angle in Europe where all forms of art are protected and fostered by the government. Before the World War the masses in America had little contact with the arts, especially music and drama. Prohibitive prices formed a very effectual barrier. Those who had cultivated a "taste" for the best in drama, opera and concert probably still cling to those standards. It might be said, with a great deal of truth, that at that time the masses had very little "taste" for any form of art.

When I see two score or more movie houses packed for "red hot mamma" shows as against one legitimate theatre with a "frost" audience for a Shakespearean drama; when I tune in, sit at a banquet table or attend a school performance and hear the great preponderance of "syncopated trash" as against real music; when I note the stack of "popular" magazines on the news-stand as against the infinitesimal number of brilliantly edited "Survey" and "Literary" publications; when I read my morning paper and find columns, even pages, given to editorial slush over the death of a movie actor as against a three-inch obituary to the distinguished world-quoted president-emeritus of a major university, my feeling is that public taste is not improving.

Viewed wholly from the standpoint of the creations of the great masters in any branch of art the feeling is probably true. Yet there are factors, vital to a fair discussion, which we must recognize in spite of our mid-Victorian, possibly early twentieth century, disgust and despair. Two basic propositions, relative to the offerings of contemporary art, must be conceded.

I. *We are living in an age of utmost frankness and honesty. Pretence, dominant so long, has been dethroned.*

In music people are demanding, not a Bach fugue or a Beethoven symphony which they can *pretend* to understand even though it leaves them utterly cold, but instead, possibly, a Grieg programmatic "Peer Gynt" Suite, a Bloch rhapsodic "America," or, perhaps, a Gershwin ultra-harmonized "Strike Up the Band," or "An American in Paris."

II. *Modern Art involves an earnest attempt to be honest.*

In the quest for truth, honesty and transparency the creator must avail himself of all fresh material and every psychological and technical process in any way superior to the equipment of past generations. All art is inevitably saturated by and is an expression of the contemporary atmosphere, aesthetic, social and psychological.

Traditions will be broken, of course. They have been in the schools, in the teaching of reading, of song literature; they have been in business, diplomacy, medicine, etc. The past few years will go down in history as a period noted for the sweeping away of traditions. What of it? If we are in quest of truth, seeking light, we must welcome these and speed the parting tradition.

Is it quite so completely a question of whether public taste is improving or of how we may, in this new and vital era, form and guide the people in an appreciation of the best in traditional and contemporary art?

Let us turn then from a discussion of the offerings of art in general to the contacts which will help in the creation of an adequate understanding of the beautiful in music.

These contacts in music are, I believe:—

First: *Intelligent listening.*

Second: *Joyful and more or less skillful participation,*

Under the first comes the fine work in music understanding in the public schools, conservatories, music clubs and a few colleges.

The radio may become the greatest of allies in such a crusade, indeed is already so to an extent, as witnessed by the Damrosch concerts for the public schools and the general public.

Under the second we have a fine array of forces, many of which might be included in the program of intelligent listening. Here is an inadequate list: the major choral class, the orchestra and band in our high schools, the National High School Orchestra and orchestral camp; state and national band contests; the college glee club national competition; the annual festivals; the symphony orchestra and the opera.

I wish I might add municipal art centres in a hundred or more cities, sustaining, as in Madison, Wis., under the city board of vocational education, a civic chorus and a municipal symphony orchestra. The need of adequate leadership and civic support is imperative. Thus municipal groups would stand ready to welcome the graduates of our high schools and colleges to joyful participation in an activity that would in a most practical way go far in helping this crusade for a greater appreciation of the beautiful.

By C. VALENTINE KIRBY

Director of Art Education for Pennsylvania

WITHOUT art there can be no appreciation of art—without appreciation there can be no art. In other words, appreciation must grow out of contacts with art and the exercising of the discriminating faculties and art, at least in the long run, is dependent upon the encouragement of a sympathetic, understanding audience. The development of the arts affecting various phases of our social and industrial life today gives assurance of improved taste and a finer discrimination among our people at large.

There are several agencies that have been exerting a marked influence on the taste of the American people.

(a) Publications such as the Ladies Home Journal, House Beautiful, and other like periodicals have held up high standards for the selection and use of those things that have to do with dress and home. They have reached far and wide; their influence cannot be measured.

(b) Advertising art is setting before the mass of our people beautiful reproductions, frequently in color, of interiors, rugs, wall paper, lighting fixtures, furniture, table ware.—all finer than that which has gone before.

(c) Motion pictures—principally because fifteen million of our people pay admission to them daily. Many are ordinary, some are bad to be sure, but in most cases art directors are employed who are impressing people with better examples of dress and home decoration than they had previously known.

(d) Merchandise display. Our shops and shop windows display goods with an art quality. These may be thought of as museums—very democratic and very popular. They are silent but effective teachers of beauty and must be counted as co-operative agencies.

(e) Museums and galleries have grown both in service and in numbers. Once cold, formal "Mausoleums" of fine art, they are now inviting places for young and old, and some have an annual attendance of a million or more. Some museums led by The Metropolitan have exhibited manufactured articles of American design and craftsmanship. They have aided designers and salespeople and contributed much toward an improved public taste.

(f) Public School Art. For some twenty or thirty years past the emphasis in art education has been placed on appreciation rather than mechanical perspective or an emphasis on technique, for example. In other words there came a realization of the need for training in taste and a fine discrimination in the selection, the purchase, and the use of manufactured articles for the person, the home, and the shop. These may be described as 100 per cent. needs. Young people who enjoyed such experiences are now consumers of manufactured articles and are demanding the best ever. Incidentally they are encouraging art (fine color and design) at the very sources of our manufacture and merchandising.

The schools hold a very strategic position in the whole art movement in America, for they influence all the children of all the people during their plastic and most impressionable period. Recently a study was made in Pennsylvania relative to the effects of Public School Art in a rural industrial and agricultural county. School heads not previously impressed with the value of art education reported that ideas of taste were carried to the home, and that parents were referring to their children for decisions relative to the best selection in lamps, wall paper, and rugs. Moreover, it was reported that the art influence had reached far beyond the art period and enriched the whole school, the home, and the community life.

Very impressive likewise were teacher reactions to this instruction. A questionnaire brought forth the following responses:—

1. Appreciation of beauty. It has developed a desire both within and without the school for the finer and more beautiful things of life.
2. Appreciation of nature. Children have learned to see nature with new eyes and developed a love for flowers and birds.
3. Appreciation of the fine arts. Children have had their first opportunity to know some of the masterpieces of great artists.
4. General effect on pupil and school. Children have shown a new interest in school. Easier to discipline. Has taken the "drab" out of school life. Has broken the monotony in usual school program. Home life often dull and uninteresting—school life has been brightened by color and handwork.
5. Develops civic pride. The interest in art has led to a desire to improve conditions in home and community.

The art taste of a community will be no better and no worse than the standards established in its public schools. The one is commensurate with the other. We reap as we sow—crude and coarse manufactured products, ugly homes, sordid streets; or homes of true beauty and comfort, filled with manufactured products of refined taste, streets and parkways that express the best in town planning and civic beauty.

There is a growing resentment towards unattractive "hot dog" stands, objectionable outdoor advertising and ugliness generally; there is a growing conviction that beauty is a profitable investment and that art makes life altogether more interesting.

I am convinced that on every hand there are evidences of finer tastes, finer desires, finer affections.

By ELEANOR MOSELY

Boston

"TURN that off! Can't you find a good jazzy orchestra?" and the radio dial is coaxed this way and then the other, while the radio itself emits a series of squawks, moans, shrieks, and then some snappy jazz that sets all the young folks into dancing steps.

The fact is to be admitted promptly and completely that music and its appeal are decidedly on the upward trend in America. The radio with its magical scope, the sound pictures with their rapidly increasing qualities, and the lowered prices of theatre tickets have all been responsible for the gradual change which is creeping over the American people.

But even Walter Damrosch, America's famed waver of the baton, admits that: "Unfortunately, much that it (the radio) broadcasts under the name of music does not fall in that category. By that I do not mean to say that there is not good and interesting music being written today, But there is also a lot of trash."

If, as appears quite evident, the taste of the American public for "good music" is becoming more and more refined, how does one account for the fact that in the average American home, where hard-working parents and 9 a.m. sons and daughters contribute to the furnishings, jazz records pile up about the victrola. For each record of Bach or Beethoven, there are three of "Moanin' Low" and "Big City Blues." The former is an exception. The latter is a habit. In waiting rooms, beauty parlors, and other centres where people gather, the radio is switched on and off to provide, usually, only the best of good American jazz. There is a hairdressing establishment that caters to a clientele from the upper middle class. Its girls know their places, . . . and their music. The radio blares. An announcer talks. A speaker is introduced. Snap! Off goes the radio. "No, sir. We don't listen to lectures" is the universal opinion of the girls. The dial is twiddled until the jazziest orchestra has been located. Then the beauty work proceeds to the rhythm of America's saxophone artists. Nothing else will satisfy.

Why is it that the sweetly sentimental song, "Only a Rose," sung so admirably by Dennis King in the photoplay, "The Vagabond King," gets less popular acclaim than "Moanin' Low" song from Broadway's "Little Show"? The former strikes a spark in every heart, but the latter sets one's whole being to chanting words and rhythm. Both numbers are popular with radio artists and with recording companies. But victrola record sales of "Moanin' Low" far exceed those of "Only a Rose." The sudden advent, and rapid perfecting of the first crudities of the talking pictures, is having a very definite effect on modern musical tastes. Up to now, the best in music was confined to those who could pay for it. Those walls have been swept away.

The family that has no radio, however inexpensive, today, is far in the rear of the American public parade. Damrosch says of the radio: "It has turned every home into a potential palace of music where the finest can be heard." He does not say, "Where the finest *is heard*." He does not dare. Where the enjoyment is optional, less of the finest and more of the popular is still being poured in out of the air.

There are leaders who make their night club patrons happy with a new surprise song almost every night. It usually has catchy words, a simple tune with phrases repeated many times, and ideas that are just enough "off" to be amusing. Too many men and women of forty and fifty, with thinning hair and figures that are far from supple, roar with hearty laughter at these cheap attempts at humor.

Activities like that of Walter Damrosch, who "waves his baton over America," the steadily increasing standard of the movietone offerings, and the generally improved tendencies of the musical stage toward better and better compositions, present more than moderate hope. Until the individual taste, voluntarily, calls for the best of all the market products the general standard of musical appreciation will remain at a low level. All that the schools can do, and are doing all the time, will not offset the jazz tendencies. The lowest form, that of a series of unrelated sounds combined in a supposed rhythm, abounds at present, and is popular.

HIGH SCHOOL ADMINISTRATION

HERBERT H. FOSTER, Ph. D.
Professor of Education at Beloit College

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By L. B. WING
Boston

THERE are many people who, while they admit the general appearances of improvement in good taste about us, assure us that the public is being directed, led about by the nose, and that no lasting change has come; that we will simply vary with the passing fashions.

The roots are deeper than that; they are implanted in the public, the people themselves.

It has been said that the patron of art today is industry; industry is the public.

The public of today seeks facts of its own volition. There is a widespread thirst for knowledge, for knowledge is power.

If we are dictated to by arbiters of fads, fashions and fancies then the general public with its ever widening knowledge of what is good taste will see to it that these arbiters are nothing more than people with leisure to exceed their past achievements in offering what is best.

The growing public interest in psychology has much to do with the dissemination of what is good taste. If we put art, as well as business, on a sound psychological basis then we clear the way for a more comprehensive understanding between art and its patron. Business can at last understand its servant, Art, who for so many years has created about itself an aura of mystery and we come to speaking terms, use the same language, have the same terminology.

Every man knows nowadays that he makes his own decisions as to what is good taste; he is only as good as himself in that taste. Men take pride in reaching out to grasp every opportunity for finer development, and in so doing, demonstrate to others their latent possibilities.

There is an artist, who is a thorough psychologist, and is teaching people today the appreciation of painting and a comprehension of the arts just as, for twenty years, an understanding of good music has been taught to the public. This same artist-psychologist preaches the gospel that everybody can express himself through drawing. In carrying this principle into the public schools, thus encouraged, the child carries on a sustained interest in this creative faculty he possesses. The tendency of the public at large today is to be impatient of imitation and seek to express itself creatively. In helping the child to develop his given creative possibilities the general public must develop in good taste with the child, must grow in appreciation of what is best in the arts and how to judge what is great.

Yes, the public taste is improving, because not to improve is to set a boundary on one's own potentialities; every man's ego asserts itself in protest at boundaries. The public grows in good taste by its own impetus, nothing can hold it, nothing can bound it.

By WILLIAM G. WHITFORD

University of Chicago

THE present enthusiasm for beauty in America is not a mere "passing vogue," but an age-old desire finding new emphasis and a new place in modern life. There is much evidence to show that standards of public taste have improved in recent years. There is also a great amount of discouraging evidence showing that good taste has failed to develop as extensively as one would expect in the United States. That the American public has not attained a higher degree of perfection in this respect can be attributed partly to education. Education has not anticipated the requirements of society by incorporating into the curriculum adequate training for promoting good taste. The magazines and department stores are really accomplishing more in practical aesthetic education for the public than the schools.

Twenty and even thirty years ago men like Walter Sargent, Arthur W. Dow, Henry Turner Bailey, and others were advocating training in good taste as an essential part of the school program. That little heed has been paid to the sound theories of these men is evidenced by a survey of the kind of art instruction offered in the schools throughout the country at the present time. The objective, "training in good taste," has been established, but an effective technique for the development of good taste and real appreciation has not been adopted universally by the schools.

Good taste will not come necessarily as a by-product of general classroom activities in art. It requires a kind of knowledge and procedure quite different from that to be gained from technical courses. Progressive schools are successfully demonstrating that good taste and aesthetic appreciation can be taught by a carefully organized program. The most successful attainment in this respect is centred around instruction in the fundamental factors of art—the basic elements and principles common to all the space arts. The fundamentals are systematically employed as a vitalizing supplement to the various classroom activities of art.[1] In this case instruction is definitely and logically planned to provide pupils with ability to understand the factors of art quality, and the ability to use the knowledge gained in a practical manner. The change here indicated does not greatly modify the subject-matter of instruction. It merely enriches instruction in every possible way with effective training that will definitely provide for "functional information" relative to life needs for art as well as the classroom needs. It is largely a question of change in emphasis and classification of content essentials so that modern objectives will be set forth more clearly and attained more easily and directly.

Educationally we are vitally interested in the question of public taste, but we are not primarily interested in the superficial, surface factor of *fashion* or *style.* In art education our purpose is far deeper and more significant than passing dictates of fashion. Art education finds its chief concern with the development of "attitudes, interests, ideals and appreciations" regarding beauty which will supply pupils with a solid foundation for correct evaluations and unerring judgments in regard to matters of beauty in classroom activities and in approximate life needs for art. This we may term the *aesthetic factor* of art education in contrast to the necessary manipulative and productive phases of the subject.

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[1] For a classification and definition of the basic elements and fundamental principles of art, the reader is referred to the recently published Report of the Committee on Terminology, of the Federated Council on Art Education. Office of the Secretary, Carrollton and Lafayette Avenues, Baltimore, Maryland. Price, 50 cents.

Systematic training should be incorporated more extensively into the school program to aid in the improvement of public taste. Art education has a definite responsibility to society in this respect. It possesses better subject-matter and facilities for meeting this need than any other department of the school. Every supervisor and teacher of art has a wonderful opportunity to endow the rising generation with greater sensitiveness to beauty and to establish in the schools a type of instruction which will more richly function in the life attainment of boys and girls.

By ANNE WEBB KARNAGHAN
Museum of Fine Arts, Boston

THE appreciation of line, color, and composition in works of art is undoubtedly more widespread today than it was five years ago. Whether it follows logically that public taste has correspondingly improved is open to discussion. The trend in both the fine and industrial arts is, however, toward the consummation of a new form of artistic expression. Whether in its fulfilment this new phase of art will reflect an order of taste as high as in the great periods of the past cannot be forecast, but undeniably those who are contributing to its realization are more numerous and more diversified than at any time in the history of the world.

Encouraging signs of a more discriminating taste are many. At the Museum of Fine Arts in Boston the number of adults, and young people as well, who avail themselves of the courses of instruction and the free talks is constantly increasing. There has been a marked response in the last year to the instruction given in the more abstract principles of art—form, composition, line, color, etc.—a knowledge of which vastly increases the individual's pleasure in museum objects, and simultaneously gives him a standard for judging the aesthetic values of his daily surroundings. In the shops one may find merchandise that surpasses in quality and in beauty that available a year ago; and much of it is of American manufacture. In turn the manufacturer's appreciation of the public demand for good design has been reflected in the organization within the year of the Industrial Art Institute of Boston which has as its purpose to encourage good design.

By C. A. FULLERTON
Iowa State Teachers College, Cedar Falls, Iowa

I BELIEVE public taste in music is improving. There is an enormous amount of good, bad, and indifferent music in the air these days. I

(Continued on Page 453)

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DEAN HENRY W. HOLMES, Harvard Graduate School: —

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ZUPPKE, football coach, University of Illinois:—

"College athletics are instilling culture into America—take the Saturday night bath for instance.

"Why, it's the college athletes who taught this nation to bathe and bathe often. They also demonstrated the value of the open window in the sleeping room. Talk about 'culture'—what is more valuable than these achievements?"

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FRANK A. REXFORD, director of Civics and Civic Activities for the City of New York:—

"Science has long since recognized that the child's mind is neither an empty vessel into which parents and teachers may drop pearls of wisdom, nor a piece of blank paper upon which whimsical ancestors and experienced professors may etch cryptic records in the name of education. The child comes into the world with a mind which is sensitized by the culmination of experiences that have gone before in the history of mankind—but it is *his* mind, and whatever development takes place in it must be the result of *his* experiences, *his* reactions, *his* opportunities for practice in doing things."

WALTER DAMROSCH:—

"The educators of this country hold the future of the nation in their hands. They have administered themselves forcibly, efficiently and sympathetically. They have shown an appreciation of the past and have been flexible in their frank recognition of new methods of education. I wish to commend them especially for their perception of the value of music and the other arts in the education of the youth of today."

HENRY TURNER BAILEY, Cleveland School of Art:—

"The printing press made possible the democracy of learning. Books, formerly so scarce and in the hands of the few wealthy citizens, were multiplied, made less expensive, and brought within reach of the common man. The stored knowledge of the race became available to any man with eyes.

"The radio is destined to still further universalize knowledge, by making it available to all who have ears to hear. Even he who cannot read can listen."

HARRY EMERSON FOSDICK:—

"All music comes from play."

S. E. WEBER, associate superintendent in charge of personnel, Pittsburgh, Pa.:—

"The main objective in rating teachers is to provide for them definite programs for the improvement of teaching procedures. Such programs should be sufficiently detailed and comprehensive to enable teachers to evaluate their own qualities of strength and weakness. They should also serve as bases for group discussions and personal conferences with the principal or some member of the personnel department. They are valuable to the extent the items listed on them are impersonal and professional. They should be the joint professional product of teachers and supervisors and their revision should be effected by the co-operation of both groups."

J. W. CRABTREE, secretary, National Education Association:—

"Conditions in high schools are much better than in 1920, with respect both to drinking and to general behavior. This is doubly significant in view of the fact that high school enrollment has grown since 1920 from two million to more than five million students—an achievement unparalleled in any country or in all history. Many of the three million additional students who have sought a high school education within the decade have come from poorer homes where in former times drinking was a heavy burden on the family income. Unquestionably the Eighteenth Amendment has benefited the schools beyond measure."

Is Public Taste Improving?

(Continued from Page 451)

am convinced that real music—music that is so worthwhile and beautiful that it will not be permitted to die—will with the great majority of the American people ultimately win out in competition with the cheap, ephemeral stuff that disturbs the air with its blatant emptiness and seems to be in great favor for a while, but soon fades away for a lack of public interest.

It is no easy matter to find a system for measuring musical taste. What is the evidence of musical taste? If we find an individual or a group of individuals re-creating beautiful music, either vocal or instrumental, we know that music appreciation is likely to follow. Singing or playing good music results in some degree in having music become a part of the performer, so to speak. In fact, participating in some way in the re-creation of music is the normal way to develop appreciation for music. Learning facts about composers will, to some extent, stimulate interest in their works, but the ability to sit down at a piano, for example, and re-create effectively a composition of Mendelssohn's, is really carrying on a partnership with Mendelssohn to perpetuate his music. The relationship between musical performance and the development of musical taste is a very vital subject at the present time. The radio is exposing the people to music and in the aggregate will surely exert considerable influence, but the main hope for improving musical taste is in getting the masses of the people to participate in the performance of good music. I have no sympathy with the statement that the masses of the people are not to be performers but merely listeners. Thirty-three years of continuous work with students in music classes has demonstrated to me that well over 95 per cent. of the people can participate successfully with groups in singing.

If a survey could be successfully conducted showing how real appreciaters of good music came to be appreciaters it would be of enormous educational value at the present time. If the facts could be known I believe it would be revealed that music really functions in the lives of very few people who have not in some way helped to re-create music. The reason that I am so confident that musical taste is improving is not because so much music or even so much good music is emanating from the radio, but because such large numbers and rapidly increasing numbers of young Americans are engaged in performing music and the quality of the music performed is rapidly improving.

Musical taste is surely improving. Judging from the present trend in taste it will not be many years till every song to be used by children in the public schools will be a real song—a song of lasting beauty and musical flavor.

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By

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Creative Music Doesn't Burn Up

By ARTHUR DEAN

More than two thousand years ago a Greek philosopher stated that a degenerate music would make a degenerate people. If that be true then what is your opinion of the words and sentiments inspired by such titles as: "If you can't land her on the old veranda, then you can't land her at all."

If this brilliant psychology does not hit you try, "If you want a future, darling, why don't you get a past?"

All those in favor of passing a law forbidding such titles please say "Aye." The "ayes" have it and the deed is done. From now on we'll have no more "Cold, Cold Mammas," "Burn Me Up," and "Let's Misbehave."

Passing a law is the best way of ducking the job. One vote and everything is done. No more responsibility. No more effort. We've got the law and that's sufficient.

But is it? There are those who believe that young people can be educated to appreciate good music when they can get it and can be trained to turn off or turn away from worse than drivel. There are those who know that what we take into our souls and minds may be as poisonous to us as that which we eat. In the latter case we have ptomaine and soon know it, while in the former it's a slow and insidious poisoning.

The best training for appreciation is early training in music. For the few it is the piano or violin. For the majority it may be making and playing home-made musical instruments.

For several years I have watched Mrs. Coleman's venture in instructing children at the Lincoln School — an experimental school in connection with Teachers College, New York City — in the art of reproducing ancient, primitive and even modern musical instruments.

All instruments made are practical and usable. The children are taught to compose original compositions to be played upon them, and ensemble playing is encouraged. Mrs. Coleman has spent years of research work and study in ancient, primitive, and modern musical instruments. As the result of this she has found as many as three score instruments that can be successfully made by school children.

The youngest children are taught to make the percussion instruments, as they are the simplest to make. The first musical instrument they learn to make here is the drum. All manner of materials are used for bass, snare, and kettle drums, and tambourines and tabors. Next in order are the wind instruments, starting with Pan Pipes. About twenty-four different wind instruments from all countries and ages have been used in this interesting work music shop at Lincoln School. Stringed instruments come last because they are the most difficult to make. Among those that the children have made most successfully are the violin, harp, Japanese-koto, mono-chord, Chinese kin, lyre, 'cello, psaltery, banjo, guitar, lute, marimba, and others.

"In this work," to quote Mrs. Coleman, "three important conditions have to be met: The instrument which the child makes must be of such construction that it is not beyond his ability, and he must be able to make it so that it will work. It must be an instrument which will give the child pleasure in using it after it is finished — one which gives real musical satisfaction, for a time at least."

Through this idea the least musically talented child will find somewhere an instrument which is suited to his ability and which gives him a means for the wholesome use of his leisure and a solace throughout his life. The untalented person often needs it more than the talented. The greatest value of music is in the home. The habit of playing on some instrument, started in childhood, is one of the greatest resources and stabilizers an individual can have. Making a musical instrument is a rare opportunity for the gratification of the creative instinct, and something that will be a companion for lonely hours.

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CHARACTER CHATS

By JOSEPH B. EGAN, A. M.

Many People Are Like That

There was once an old crow who, as he sat on the bare, dead branch of an oak tree, suddenly hit upon a new idea. "Friends! friends!" he cawed. "Come and listen to me. I have made a discovery." Of course, the neighboring crows flocked in from all sides at such a call, expecting that they would be told of some new plan to rob the farmer's corn bin. When they were all assembled, bowing their black heads together, and clearing their throats huskily, the old crow began to talk.

"For fifty years," he said, "I have been flying into this tree. When I get over there near the first branch, I give three flaps to check myself, and then I raise my wings and settle down as lightly as I can on this very limb. Now I am tired of always doing the same thing in the same way. I am really terribly bored, so I have been thinking. As I sat thinking, a bright idea came to me."

The rest of the crows were so interested by this time that they all sat with beaks wide open.

"Yes," went on the old crow, "a bright idea came to me. Instead of flying into the tree, I determined I would light on the ground and climb up to this limb. This morning I tried it out. The idea worked well. I had a little trouble scratching my way up the trunk to the first limb, but I managed it, and now I advise you all to do the same thing."

"Why should we?" asked a very old crow.

"Because," answered the old crow, "we are all in a rut. As I say, for fifty years I have flown to this limb, morning, noon and night, now I climb to it and feel much happier."

"You're only a stupid bird," said a very, very old crow, "and no good will happen to you."

That night, when the old crow returned to the tree, he found a cat eating a field mouse close to the trunk. "Mr. Cat," he cawed, "please run along. I want to climb up to my perch on that limb."

"Climb," said the cat, "why climb? That's my particular trick. If I were you, I should fly."

"All very well for you to say that," said the old crow, "but I'm very tired of always flying to that same limb. I must have variety, so I climb, instead of flying."

"Well," said the cat, "I am busy now, so you must wait, but if I were you, and I were very, very tired of this tree and this limb, and I could fly, I would hunt another limb instead of climbing to this one."

For a moment the old crow was so stunned by the cat's reply that he could only cough as crows cough, then he flew off as fast as he could. In a moment the world seemed to have become a happy, free place for him.

"Another limb, another tree," he croaked. "How stupid of me not to have thought of that before. How stupid of me to think that the way to get the variety I needed was to climb into the old tree, instead of flying into a new one."

Now pussy was a wise cat. He had been about a bit, so as he washed his face with a curved forepaw he remarked: "How many people there are who live unhappy lives, when all they need is a complete change of scenery."

Reflections

One day a little girl came into my office with a poem in her hand. She wished me to read what she had written. As I took the paper from her hand, I looked into her eyes. She was standing sidewise to a window at just the right angle, I suppose, for as I looked into her eyes I distinctly say my own reflected from them.

After the child had gone, the memory of what I had seen remained with me. I thought of it all morning and think of it now. I pass it on to you girls and boys. The image of you, just as you are, is being reflected constantly from the eyes of the children about you. Now I have noticed that when people walk up to a mirror on the Elevated platform, they invariably arrange their tie or dab their noses with powder, or slick up their hair or just grin at themselves. In other words, they try to look their best in their own eyes. How much more important to look their best in the reflecting eyes of others. A person who is untidy does not reflect well, neither does an angry person, nor a boy with a cigarette drooping from his lips. An unpleasant person does not go near a mirror, I am sure. Why? Because he knows that what he would see would not please him. But of all mirrors, the most truthful ones and most important ones are people's eyes. We do not go up to these. They come to us; two mirrors on two legs, following us about, holding themselves up before our face, dodging around in front of us when we turn our backs, reflecting ourselves back to us and making pictures at the same time for future use. Imagine a mirror making pictures of what it sees. As for me, the reflection of my face in the eyes of the little poetess taught me a great many things. I will sum them all up in a great hope. I hope my reflections, in the future, will not do me too much discredit.

The Beloved Irritant—I

Not long ago I received a letter from California with the following query in it: "You write a great deal about the influence of the spirit. I believe I have a spirit. I want to help it grow. Can you give me one single means by which, in my everyday work, I can gain what you refer to as spiritual radiance?"

That is a fair question and one that gives me the greatest pleasure in answering. Yes, my California friend, I can give you not one, but hundreds of ways in which you can increase your spiritual radiance. Today I am going to begin the answer by referring to a most common experience. Have you ever noticed when at work taking something apart, that there is nearly always one screw that cannot be turned, one nail that cannot be pulled, one string that cannot be untied, in other words, an irritating hindrance that taxes your patience to the utmost? If you are a teacher, the hindrance may take the form of a youngster who just simply cannot get the school's point of view and so upsets you and the whole room hour after hour.

One answer to your question rests right there in the person of that irritant, whatever it may be. When things oppose us, the natural reaction is to increase our push. If we get into a tide rip we put more force in the oars; if we buck a head wind, we bend forward and stiffen our leg muscles; the greater the opposing stress, the greater the force we summon to meet it, until, at last, either stress stops us and pushes us back, or force overcomes stress and we move slowly forward.

(To be Continued.)

The Beloved Irritant—II

Now this, I say, is the natural reaction; it gains sometimes natural results. If a screw sticks, an impulse rises to twist the screw driver harder, with the result that the screw head shears off, the job is made more difficult and often anger rises at the unexpected set-back. If more force is applied, the object holding the screw suffers, and the problem takes on an even more ugly character. Now suppose, when a screw sticks, instead of increasing the twist on the head, we calmly examine matters, and find that the point of the screwdriver is too blunt or too sharp, or that by removing another screw first, we can start the wood around the one that is troubling us; in other words, suppose, instead of losing our temper and applying unreasoning force, we calmly size up the situation and let reason step in to overcome, in an intelligent way, what we would otherwise attempt by brute force; the control over our emotions in all such cases, especially if it proceeds out of a calm, cheerful, but determined attitude of mind, results in an increase of spiritual radiance, a radiance that can be felt rising joyfully within us as we toil, as distinctly as the warmth of a sunbeam falling on our hand.

Every irritant, therefore, is a source of spiritual growth. It depends on how you meet the stress; whether you struggle blindly, as I have seen done, with curses on your lips in a vain effort to overcome by sheer power of body or position or wealth or influence, what would yield so readily did you meet it with the light of understanding in your eyes, and a comprehension of the real difficulty in your mind.

Seek out, therefore, the irritant in your daily job; welcome it. It is a dear friend of yours. It is beloved of your spirit, for it bears within it the sources of spiritual growth. When you have come upon it, smile a welcome and begin with appraising eye to find the proper means of overcoming it; work at it with the spirit ever in your thought. One experience of this sort will convince you of the truth of what I have said, and make of you a welcomer of irritants, one to whom no task is really difficult or really finished, unless it has yielded an element of spiritual power.

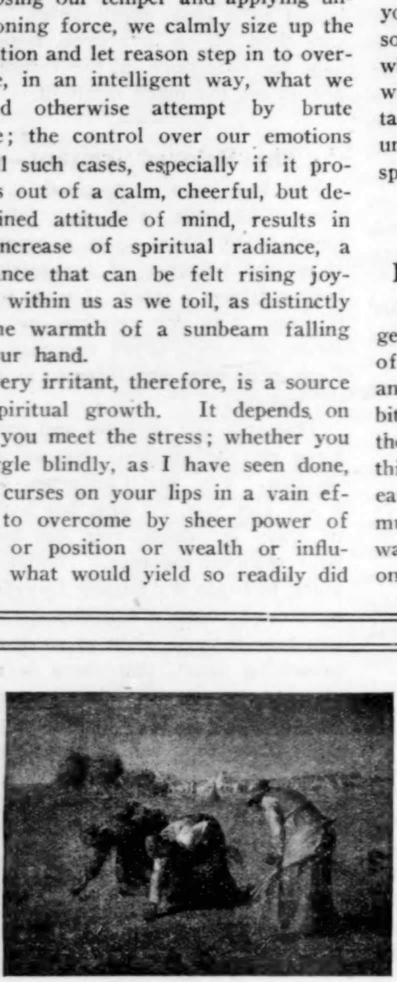
I Am This Prayer of Myself

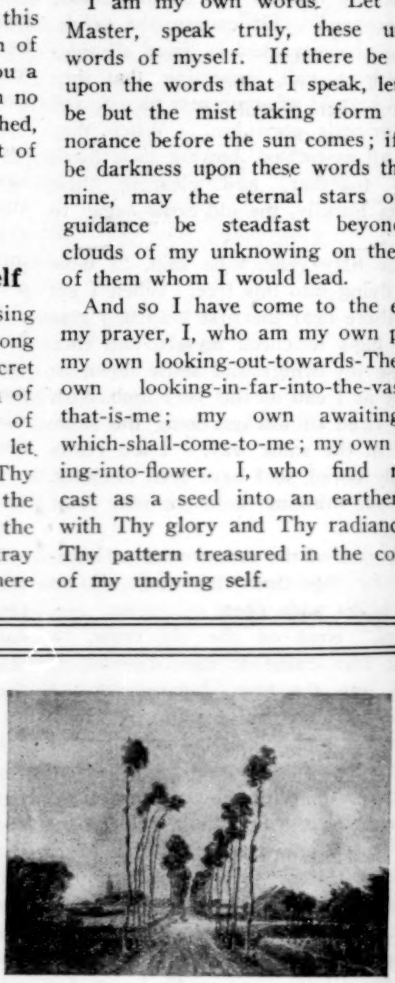
I am my own music. Let me sing gently, O Master, this undying song of myself. Though I sing in secret and in sorrow beside the salt wells of bitterness or in the gay company of those who laugh and also sing, let this song of myself be pleasing to Thy ears. If there be a discord in the music of my song let it be but the wandering of untrained fingers astray on the strings that I touch; if there be rhythm wanting let it be the lack of the fledgling lifting up its head to sing the first untried song of itself.

I am my own thought. Let me think nobly, Master, this undying thought of myself. If there be earth upon it let it, I pray you, be such earth as flowers love for the weaving of chalices of gold; if there be ugliness about it let it be the ugliness of the green worm hiding within, the promise and the glory of wide-spreading wings.

I am my own words. Let me, O Master, speak truly, these undying words of myself. If there be clouds upon the words that I speak, let them be but the mist taking form in ignorance before the sun comes; if there be darkness upon these words that are mine, may the eternal stars of Thy guidance be steadfast beyond the clouds of my unknowing on the paths of them whom I would lead.

And so I have come to the end of my prayer, I, who am my own prayer, my own looking-out-towards-Thee, my own looking-in-far-into-the-vastness-that-is-me; my own awaiting-that-which-shall-come-to-me; my own bursting-into-flower. I, who find myself cast as a seed into an earthen pot, with Thy glory and Thy radiance and Thy pattern treasured in the compass of my undying self.





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EDUCATION IN ACTION

Prairie Academy Ends Long Career

Ward Academy, Academy, South Dakota, which the Rev. L. E. Camfield served without pay for thirty-four years, as president and principal, in order that young persons with little or no means might receive academic schooling, has been taken over by La Roche Township to be used as a consolidated high school. The Rev. Mr. Camfield founded the school "to give the children of the prairies an education." For years it has been known throughout the state, and has drawn students from many miles away, and much regret is felt that now it must lose its identity. The Rev. Mr. Camfield's work, both for the Ward Academy and as pastor of the Congregational Church, has endeared him to the people of the town. Last June more than 300 of his friends and neighbors joined in a celebration of his fortieth anniversary as pastor of the church.

Vermont Has New Rural School Plan

Next year the Vermont State Department of Education is to establish fifteen or twenty model rural schools for demonstration purposes in selected districts; a policy decided upon after a conference between Clarence H. Dempsey, commissioner of education, the deputy commissioners and the state helping teachers. If the plan goes through, each demonstration school will be under the supervision of one of the helping teachers or one of the normal training institutions, co-operating with the local superintendent. The object is to establish model schools with suitable programs as contrasted with graded school organizations, the schools to be conducted without special salary bonus for the teacher, or special equipment beyond the means of an average community. It is hoped they will serve for the guidance and development of other schools throughout the state, allowing for any necessary changes in program and curriculum.

Widow Teacher Ousted for Girl

Thirty-four parents of children in the first and second grades of the Brewster, Mass., school have signed petitions urging the appointment of Mrs. Beulah Doane, recently relieved substitute teacher, as a permanent teacher over their children. They ask this on the grounds that Mrs. Doane is a mother and a widow in straitened circumstances, whose teaching, they believe, would be more beneficial to their children than that of a "modern flapper," as they styled Miss Evelyn Smith, a young Fairhaven girl, who replaced Mrs. Doane. Rev. Ernest A. Chase, chairman of the School Committee, stated that the board considers the matter closed. He explained that Miss Smith's appointment as a permanent teacher automatically caused Mrs. Doane to be discharged, inasmuch as she was engaged last Fall solely as a substitute teacher. "So far as I know," he added, "Mrs. Doane will be retained on our lists as a substitute teacher," Some of the parents who signed the petition said they failed to see why the School Committee had employed a non-resident to fill a position held by a resident.

Finds Girl Leaders Better Than Boys

The girls who are chosen as leaders in high school activities show marked qualities of superiority, while the leaders among the boys cannot be distinguished from the students who elect them, Dr. George C. Bellingrath found in a survey of five high schools in New York and New Jersey. Physically, the girls who achieve prominence are taller, heavier and at the same time considerably younger than their fellows. The average girl leader, Dr. Bellingrath found, was ten pounds heavier and one and one-half inch taller in the forty-five types of school office which he studied. The girl leaders show an even more positive superiority on the social and intellectual side, it is revealed. Her marks are well above the average in all her studies, including physical training. She comes from a better home than most of the other girls, and her family occupies a higher social position. The boys, on the other hand, revealed no such definite qualities of leadership, Dr. Bellingrath reported. Even the commonly accepted belief that students look for height superiority in the boys they elect to govern them, failed to stand up under examination. "In no department was this belief found true," the investigator said, and he included the various sport leaders in his survey.

Sources of Revenue For Universities

Total receipts of American colleges, universities, and professional schools during the year 1927-28, the period for which the most recent statistics are available, amounted to $546.674,226,, according to a survey by the Office of Education. Of the total receipts, students furnished $178,190,802; productive funds, $58,068,834; State and local government, $115,125,154, and the Federal government, $17,067,424. Private sources made available $114,682,235, and receipts from sources other than those mentioned amounted to $61,788,435. The survey discloses that in public institutions the students furnished 18.1 per cent. of the total receipts, excluding additions to endowments and in private institutions furnished 48.7 per cent.

Free Schools for Adults Ordained by Portuguese

The government of Portugal has ordained that every citizen of the republic must be able to read and write. At a census taken recently it was found that only twenty per cent. of the population knew its A B C's. Free schools for adults are to be opened in every town, village and hamlet of Portugal. Education is obligatory for children between the ages of five and fourteen. Six hundred new schools were opened last year and Minister of Education is asking for additional credits for the equipment.

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Burke Re-elected Boston School Head

Dr. Jeremiah E. Burke was unanimously re-elected superintendent of Boston schools at a special meeting of the School Committee to serve another six-year term. Michael J. Downey, assistant superintendent, was also re-elected for six years. A saving of $64,000 in the budget for school building was announced, as a result of a re-study on certain items of the original figure submitted by the School Committee. A total of $915,750 was appropriated, instead of the $979,750 asked at first. Included in the building program for 1930, it was said, is the completion of a high school now under construction, a proposed intermediate school in the building, that will be abandoned when the new high school is completed; additions to two elementary schools, and the equipment and opening of a new forty-room intermediate school.

Says "Talkies" Will Supplant Teachers

That the "talking pictures" would revolutionize methods of education within a comparatively short time was a prediction made by Professor Kirtley F. Mather, of Harvard University, recently. Explaining that his own experience had shown motion pictures synchronized with lectures to be vastly superior to ordinary classroom dissertation, Professor Mather ventured the belief that the presence of instructors in class might soon become entirely unnecessary.

Columbia Buys Seligman Books

Dr. Edwin R. A. Seligman, economist of Columbia University, announces that his library of more than 40,000 books, regarded by bibliophiles as the most valuable collection on economics in the world, has been sold to Columbia University, where he has been McVickar professor since 1904. The collection includes first editions of all the great classics on economics, listing among its treasures the works of Adam Smith and Karl Marx and the simple financial accounts of ancient monastic establishments. It is understood that Harvard University offered the doctor $1,000,000 for his library, and that the amount he received from Columbia University did not exceed $250,000.

Junior High Schools In Rural Areas

Establishment of junior high schools as a means of improving secondary education in rural areas is growing in favor, according to the United States Office of Education. Twenty-six states have passed laws relating specifically to the junior high school, and thirty-two state departments of public instruction encourage this type of organization within their respective states. Statistics show that twelve per cent. of the high schools in population centres of 2,500 or fewer are organized under the junior high school system, enrolling 21.6 per cent. of the pupils attending high school in such centres.

N. Y. U. to Make Pershing Doctor of Military Science

General John J. Pershing will receive the honorary degree of Doctor of Military Science from New York University, it was announced by Chancellor Elmer Ellsworth Brown, who said the title had never been given before by the institution of which he is head. The ceremony will take place in April rather than at the commencement exercises in June, Chancellor Brown explained, because General Pershing will depart soon to continue his work as chairman of the Battlefield Monument Commission.

Mexican Children Send Gifts to State

On behalf of the State of Massachusetts, Governor Allen recently received from the children of the primary schools of Mexico a cabinet containing articles made by the children in appreciation of gifts sent them some time ago by American school children. The interchange of presents is the result of work done by the Committee on World Friendship Among Children. Representatives of that organization, headed by the Rev. Dr. E. Tallmadge Root, visited the State House in company with boys and girls of the Boston schools, taking with them the cabinet to present to the governor. The cabinet, made by the children, contained beautiful pieces of pottery and cloth, the latter woven in many attractive colors. Also, in it were miniature objects of the popular arts familiar to the Mexican children.

Ask Religious Bodies Help Fight Illiteracy

Stating that the number of people in the United States who cannot read with understanding or write a letter is estimated at from 15,000,000 to 20,000,000, the Secretary of the Interior, Ray Lyman Wilbur, has appealed to religious bodies for their co-operation with the National Advisory Committee on Illiteracy, according to an announcement by the committee. In his letter Dr. Wilbur says: "The National Advisory Committee on Illiteracy, appointed with the approval of President Hoover, is endeavoring to stimulate interest in eradicating illiteracy in the United States. The success of the proposed campaign will depend in a large measure on the active co-operation of all religious bodies throughout the country. The National Advisory Committee on Illiteracy appeals to your organization to help awaken nation-wide interest in educating these underprivileged people. The handicap of not being able to read and write, and the economic loss to our country, is inestimable. Please give us your whole-hearted co-operation."

Deplores Professionalism In School Ranks

A strong rebuke to professionalism in college athletics in the United States marked the sixth annual meeting of the Women's Division, National Amateur Athletic Federation at Boston. Speaking to 700 members of the organization Henry J. Savage, author of the Carnegie Foundation bulletin on "American College Athletics," which stirred up wide discussion last year, declared that "Commercialism is the Frankenstein monster of American athletics. As a policy devised without counting its ultimate cost, it has displayed a power for evil that is well nigh incalculable," he said. Continuing on a brighter note, however, he declared that "there is a place in men's sports for the professional athlete, there should be a similar place in women's athletics for the girl who, having counted the costs and made up her mind, turns professional."

Neurotic Students Excel In Chicago University

There is no relation between neurotic personality and either intelligence or scholarship, personality tests of nearly 700 freshmen at the University of Chicago indicate. Those freshmen classified as neurotic on the basis of their answers to a personality questionnaire proved to be on the average better students than their well-adjusted classmates. An explanation advanced for this superiority is that the neurotic student has few social distractions and therefore concen-

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trates more on scholastic attainments. The study, made under the direction of L. L. Thurstone, professor of psychology, also suggests that the fundamental characteristic of the neurotic personality is an imagination which fails to express itself effectively on external social reality. Neurotic students betrayed an extreme diffidence and feeling of social inferiority. "In the more serious forms of emotional maladjustment the individual either gives up his attempt to adjust or he makes erratic and conspicuously ineffective attempts to gain his social ends," Dr. Thurstone's report says.

Famous Chateau Goes To University of Paris

The Duke de Richelieu, descendant of France's famous Cardinal, who divides his time between Paris and New York, has donated his splendid chateau and grounds in the town of Richelieu in Touraine to the University of Paris. In making the gift the Duke expressed the wish that the chateau should be used as a home for retired professors and scientists, and utilized also as a place to receive and entertain foreign educational leaders who visit France. The town of Richelieu, not far from Chinon and the country of Rabelais, is of exceptional interest as having been constructed entirely after the plans of the famous cardinal, and under his personal supervision. The chateau itself, built by the great cardinal on the site of his birthplace, was designed and constructed by the architect, Jacques Lemercier, but was partially destroyed in the French revolution. Only a part of the original palace has been restored. It is surrounded by a beautiful park of more than a thousand acres which is included in the gift.

Northwestern Faculty Gets 33 Per Cent. Raise

Members of the Northwestern Liberal Arts faculty are to receive a thirty-three per cent. salary increase, approved by the trustees. Under the new scale, recommended by President Walter Dill Scott and adopted recently, professors will receive from $7,000 to $10,000; associate professors, $5,500 to $7,000; assistant professors, $4,000 to $5,000; instructors, $2,400 to $3,500. The increase is part of the development plan outlined in the $8,500,000 bequest to the Liberal Arts College by the late Milton H. Wilson, Chicago haberdashery manufacturer.

Extend Time In Study of 3 R's

Despite the long lists of educational specialties that have grown up in the public schools, more time now is devoted to the "three R's" than in 1826, says Dr. Carleton Hunter Mann, of Teachers College, Columbia University, who has completed a survey of time allotments in public schools of 444 American cities. The current idea that the "three R's" have been all but crowded out of the school curriculum by such diverse studies as social science, domestic science, drawing, music, health education and citizenship courses, is totally erroneous, says Dr. Mann, who submits a detailed list of charts and figures to prove his contention. While the percentage of the total time given to the "three R's" has decreased from 91.7 per cent. in 1826, to 51.7 per cent. in 1926, the report indicates the number of hours of instruction in the three subjects has been greatly increased by the longer school year and because of the increase in the average number of days schooling received by each pupil.

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The BOOK TABLE

BOYS AND GIRLS AT SCHOOL. By Margaret L. White, A. M., and Alice Hawthorn, A. M., both of Cleveland. Illustrated by Sue Runyon and Ruth Bennett. A First Primer. "Do and Learn Readers." New York, Cincinnati, Chicago, Atlanta: American Book Company.

This is the most elaborated picture primer that we have seen. The pictures are artistic in their color. There is three times as much space in the pictures as in the reading matter, because the pictures have more boys and girls represented in action than in other primers, and the little pupils in most of the pictures are doing more things and require closer attention on the part of the children.

In this book the latest thought in primers is magnified more skillfully than we have ever seen it emphasized elsewhere.

These pictures require more definite attention than has been the case before. They are attractive, but the attraction is not the primal idea. They develop the keen attention of the children. This is now regarded as of first importance in the approach to the desire to know what the child wants to learn when he reads.

CAMPING AND EDUCATION. By Bernard S. Mason. Camp Problems from the Camper's Viewpoint. Redbooks Camp Literature Prize Book. 230 Park Avenue, New York: The McCall Company, M. Mercer Kendig, director.

Camping in America achieves several of the results of the famous "Youth Movement" of Germany in its best estate, 1910 to 1914. We are quite sure that the "Youth Movement" social and civic effect had as much to do with the Emperor's fear of democracy as any tendency in France and England.

The "Youth Movement" in Germany may have become socially aristocratic, but in this country Camping and Education are synonymous terms. It is mass production in Education in its negative as well as in its positive features.

Camping in this country is "attractive education," which of itself is a great achievement.

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Bernard S. Mason, the prize-winning author, conducts the Camp leadership courses at Ohio State University. His success as program director of one of the outstanding private camps in the Mid-West section was preceded by years of professional experience in boy work with various organizations.

HAPPY DAYS. Cloth. 177 pages. TRUE STORIES. Cloth. 240 pages. ADVENTURE STORIES. Cloth. 246 pages. All by G. T. Buswell and W. H. Wheeler. Illustrated by Lucille Enders. Chicago: Wheeler Publishing Company.

Ingeniously new is the reading material; artistically fascinating for children are the colored illustrations; brilliantly bright are the covers, up-to-the-minute in modern education are these books right off the press.

EDUCATIONAL BIOLOGY. The Contribution of Biology to Education. A Textbook for Teachers Colleges and University Schools and Colleges of Education. By John C. Johnson, Ph.D., State Teachers College, West Chester, Pennsylvania. Cloth. 360 pages. New York: The Macmillan Company.

Of all the uses made of Biology in Education that we have seen, this is the most heroic defiance of anti-evolutionists that we have seen. Its illuminating photographic displays of the embryo evolution: the pig, the calf, the rabbit and the human babe, for instance, is a marvelous revelation.

Dr. Johnson uses biological science for educational effect instead of using only so much of biology as is needed by way of illustration.

There is no pussyfooting with Dr. Johnson in an effort to sell his book to anti-evolutionists. He is a conscientious scientist and pedagogist at the same time.

THE PROBLEM AND PRACTICE ARITHMETICS, THIRD BOOK. By David Eugene Smith, Eva May Luse, Iowa State Teachers College, and Edward Longworth Morss. Cloth. Boston, New York, Chicago, Atlanta, Dallas, Columbus, San Francisco: Ginn and Company.

It is a real joy to see how easy it is for makers of arithmetics in other days to create an arithmetic that is fascinatingly enlightening in all the thinking that is required in practice for skill, and may have a real social value.

This Third Book gives an immense amount of information about the daily life of the family, of the significance of earning money, spending money, using money in earning.

The examples and problems are valuable assets industrially and civically. Boys and girls are learning a multitude of things while attaining skill in computation.

ADULT EDUCATION. The Evening Industrial School. The Century Vocational Series. Edited by Charles A. Prosser, director of William Hood Dunwoody Industrial Institute, Minneapolis. In collaboration with M. R. Boss, assistant to Dr. Prosser at the Institute. New York and London: The Century Company.

Dr. Charles A. Prosser has had a better preparation to write on "The Evening Industrial School" than has any other American, and no one has been more conscientious in the use of his experience and personality for the use of laboring people than he has been in the preparation of this book.

The evening school for adult education will play a more important part in the future than it has in the past.

Indeed the Industrial Evening School is in its infancy.

The adult laboring man, from the day he goes on a job, must be a learner as long as he stays on the job.

There is a phase of improvement in every job that a workman will learn inevitably, but there are also underlying principles, new creative processes, the reason for which cannot be learned incidentally. They must be mastered through the study of books under the masterful guidance of a skillful teacher.

Books Received

"The Management of the Reading Program in the Social Studies." By W. G. Kimmel. Philadelphia, Pennsylvania: McKinley Publishing Company.

"Arithmetic Problem Solving." By Paul R. Hanna, Ph. D. Teachers College, Columbia University, New York: Bureau of Publication.

"Children Are Like That." By C. M. Dixon. New York: The John Day Co., Inc.

"A One Book Course in Elementary Music and Selected Songs for Schools." By C. A. Fullerton. Cedar Falls, Iowa: Fullerton and Gray.

"Studies in Modern Language Teaching, Our Financial System." By Albert S. Keister. New York City: The Macmillan Company.

"Handbooks of Citizenship—Prohibition, Farm Relief and the Tariff." By R. W. Kelsey. Philadelphia: McMillan Publishing Company.

"Daily Drills for Better English." By Edward H. Webster.—"Oral Tests for Correct English." By Edward H. Webster. Yonkers-on-Hudson, New York: World Book Company.

"The Child's Word Book." By Clara A. Jordan. New York City: Charles Scribner's Sons.

"History and Organization of Education in Pennsylvania." By L. G. Walsh and Mathew John Walsh. Indiana, Pa.: R. S. Gross Print Shop.

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GRINS BETWEEN GRINDS

Sonny Knew

Father—"If you had a little more spunk in you, son, you'd stand up farther in your class. Do you know what spunk is?"

Son—"Yes, sir—past participle of spank."

The Old-Fashioned Kind

"Well, my wife has divorced me."

"And I remember the time when she used to wave her hand to you every morning when you left the house."

"Well, you see, it wasn't a permanent wave."

Not Appreciated

"My sister is awfully lucky," said one little boy to another.

"Why?"

"She went to a party last night where they played a game in which the men either had to kiss the girls or pay a forfeit of a box of candy."

"Well, how was your sister lucky?"

"She came home with thirteen boxes of candy."

Student Third Class

"I suppose you'll see Trajan's Column in Rome."

"Yes, I'll probably read it every day."

The Logical Fund

Wifie (looking over budget) — "I don't see how we can afford a divorce this year, John."

John—"Can't we squeeze it out of the amusement column?"

Looked Much Like Powder

"What letter comes after 'h'," demanded the teacher.

"Please, miss, I don't know," answered Tommy.

"Well, what have I on each side of my nose?" pressed the teacher.

"Looks like powder, miss," said Tommy.

Silent Dad

Mother—"What did your father say when he saw his broken pipe?"

Innocent—"Shall I leave out the swear words, mother?"

Mother—"Certainly, my dear."

Innocent—"Then I don't think he said anything."

Music Hath Charms

Walter Damrosch told a story at a dinner in New York.

"Some of our music critics," he said, "remind me of the Wapoo Islanders. There was a lighthouse keeper on the lighthouse off Wapoo, who married a girl from home, and as the light was a very lonely, monotonous place, he ordered a piano for her.

"Well, the piano arrived in eight months' time, and a couple of islanders were hired by the keeper to bring it out to the lighthouse. The keeper and his bride waited for its coming very happily, and at last the island boat appeared. But where was the piano?

"When the boat got near enough for hailing, the keeper yelled:

" 'Hello, there! Where in darnation's the piano?'

" 'It's all right,' one of the islander's yelled back. 'It's all right, George. We're towing her.' " — Springfield Union.

Modern

"I saw in the paper where a widower with eight children married a widow with seven children."

"That wasn't a marriage. That was a merger."—Mutual Magazine.

Getting Unruly

"I hear they're starting a new campaign against malaria."

"Good heavens! What have the Malarians done now?" — Penn. State Froth.

Sister Knows

Bobby (reading aloud): " 'John appeared presently in immaculate evening dress.' What does immaculate mean?"

Eight-year-old Sister: "No gravy spots on it."—Boston Post.

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JOURNAL MAIL BAG

What Do You Think?

March 23, 1930.

Journal of Education:

A friend of mine who is principal of an elementary school in another city tells me that he is thoroughly posted on liquor bootlegging in his district. He is the sort of principal in whom children confide a great many matters which they are supposed to keep secret. One day Mary Mozetski, who has been dressed in very poor clothes, comes into the office wearing new shoes, a new dress and other signs of prosperity.

"Has your father found work?" asks the principal.

"Yes. He is making $15 a day."

The principal knows what that means.

He is aware in some such way as this that more than a score of families in his school are supported by the traffic in illicit liquor. He could give valuable tips to the police about each one of these families.

Ought he to do so?

He thinks his first duty is to hold the confidence of his boys and girls. He believes he can thus do more to make them clean, decent citizens than by informing against their law-breaking parents.

What do your readers think about his method of teaching citizenship—assuming, as I know to be the case, that he really does have a fine influence on his boys and girls through his unfailing friendliness?

H. F. Seymour.

Boston.

Annual Exhibition by the Saturday Drawing Classes

Editor, Journal of Education:

The annual exhibition of work by pupils in the Saturday Drawing Classes of the Museum of Fine Arts, Boston, will be held during the annual meeting in Boston of the Eastern Arts Association. The exhibition, opening April 23, will continue until May 14. It will hang in three rooms and the corridor of the Renaissance Court. Mindful of the Tercentenary celebration, the fourth room in this court will be arranged with examples of the arts and crafts of the Massachusetts Bay Colony, selected from the Museum collections.

The exhibition will be selected from the drawings of 236 pupils from nine to eighteen years of age, enrolled in the Saturday classes. Consideration for Museum visitors makes it necessary to limit the number admitted to these classes, and there is, therefore, always a waiting list. Ten teachers, with eight assistants, are needed to take care of the present enrollment.

This instruction in no way conflicts with the regular art courses given in the public and private schools. The purpose is rather to increase the pupils' appreciation of works of art by bringing them in constant touch with museum objects, while they are studying the technique of drawing.

Very truly yours,
Anne Webb Karnaghan.

University Plans Exposition

Believing that employers of college graduates have a right to know what sort of training American universities are providing, Syracuse University will invite members of the chambers of commerce throughout the State of New York to attend the Syracuse University Exposition. "The exposition will be an event in which we feel that the business men of New York State will have a direct interest," Dr. Ernest Reed, chairman of the faculty committee which is arranging the affair, said. "This exposition, the first of its kind ever attempted on so large a scale, will give employers of young men and women an opportunity to study the educational methods of a great university, and we hope that many business men will avail themselves of this opportunity to see a university in action." Syracuse University is preparing to entertain several thousand educators, college and high school students and others interested in higher education during the three days of the exposition. Demonstrations of the work of the seventeen colleges and schools of the university will be exhibited continuously, while several outstanding features are being planned to entertain the crowd.

Character Better Than Muscles

Character building, culture and citizenship training, rather than the development of "big muscles" and physical hygiene, should be the aims of physical education teachers, three speakers declared in the concluding sessions of the thirty-fifth annual convention of the American Physical Education Association in Boston. Frank W. Wright, deputy commissioner of education in Massachusetts, urged more attention to "the three C's," character, culture, and citizenship. Laboratory work in character education, to develop team work, fair play, and other similar qualities, was recommended by C. H. McCloy, of the University of Iowa. Dr. Joseph Lee, president of the American Playground and Recreation Association, warned the physical education teachers not to get a "big muscle obsession."

Be the Best, Whatever You Are

By Frank H. Cheley

If you can't be the pine on top of the
hill,
Be a scrub in the valley—but be
The best little scrub by the side of
the rill;
Be a bush if you can't be a tree.

If you can't be a bush be a bit of
grass
And some highway happier make.
If you can't be a "muskie" then just
be a bass,
But the liveliest bass in the lake.

We can't all be captains, some have to
be the crew,
There's something for all of us here;
There's work to be done, and we've
all got to do
Our part in the way that's sincere.

If you can't be a highway, then just
be a trail;
If you can't be the sun, be a star;
It isn't by size that you win or fail;
Be the best of whatever you are.

—Exchange.

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